

APRIL SHOWERS—BRING MAY FLOWERS

RECKLESS RALPH'S

DIME NOVEL ROUND-UP

A monthly magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers.

Published by Ralph F. Cummings, Box 75, Fisherville, Mass., U. S. A.

Price \$2.00 per year

New Ad Rates — 6c per word, \$1.00 per inch, quarter page \$2.25, half page \$3.00 and Full Page \$5.00. — 4 times for the price of three.

Vol. 19

April 1951

No. 223

Tanbark and Spangles in the Five-Cent Libraries

by J. Edward Leithead

The fascination of the circus for most of us, whether eight or eighty, will probably never die. The circus is still in keen competition with the most modern forms of amusement. And why not? Since Barnum's day, at least, it has been an immense aggregation of skillful and courageous men and women in spine-tingling equestrian acts, death-defying aerial feats, balancing, tumbling, jumping, clowning, and performing animals, both wild and domesticated. All done in a picturesque setting, under the mightiest spread of canvas since tents were invented.

There's no smell like that of the tanbark, no sight like that of the Big Top, its sides billowing gently in a spring or summer wind, flags fluttering from the massive tent-poles, crowds at the main entrance, which leads from the menagerie tent into the main tent, crowds along the Midway with its huge canvas paintings of wonders to be seen within the sideshow, the voices of the spielers inviting you to step inside and be amazed. "A full hour till the big show starts, folks, time to see everything. Hurry, hurry, hurry! How many, mister?" And the circus back yard, crammed with cook tent, horse tent, dressing tents, huge red-and-gold wagons, display floats, cages on wheels containing wild animals that will go through their routines in steel arenas, stacks of baled hay, circus folk walking or sitting around the lot, some in makeup as time for the afternoon performance draws near, canvasmen perched on wagon-tongues, smoking, talking, or sleeping under wagons, glad if this is a week-long stand and they don't have to pull down or raise all those acres of canvas for a few days.

At first they were wagon shows, but soon became too big to be transported on anything less than their own special railroad cars. I've seen most of them, since my father started taking my brother and I when we were too small to go alone. The Adam Forepaugh Circus, Barnum & Bailey before it was combined with Ringling Bros. (and afterward, when the two became the Greatest Show on Earth), Sells-Floto, Ringling Bros., Hagenbeck-Wallace, Cole Bros. and, of course, the biggest of all, the Ringling Bros. and Barnum & Bailey Circus. Never saw the John Robinson or Al G. Barnes shows, and there were probably a few others I missed because they were too far from Philadelphia.

As for Wild West shows, not to be confused with present day rodeo shows, I saw the original and greatest of these, Buffalo Bill's Wild West and Con-

gress of Rough Riders of the World. It was at the time when Major Gordon Lillie had joined Colonel Cody with his "Pawnee Bill's Great Far East." I've always regretted I never saw Annie Oakley, but she wasn't with the show at that time. The tent arrangement of Wild West exhibitions was slightly different from that of the circus, being an oblong arena, with canvas covered sides, but all the performing done in the open so that, because of the considerable shooting, the wind could dissipate the smoke. Also, slugs fired at glass balls would have ripped a canvas top to rags in time.

Show grounds in Philadelphia have been in many places. Long ago, 19th and Hunting Park Avenue, and 44th St. and Parkside Avenue (at the latter place I first saw Buffalo Bill's Wild West and recall the cowboys, Mexican vaqueros and Indians riding down from the horse and dressing tents up Parkside, clattering along beside trolley bursting with show-bound people, to the big arena at 44th St., across from the Park—I practically spent the whole week there, forgetting there was anything like school). Later, and for a long time, the show grounds were at 11th and Erie, with occasional stops at 69th St. and Marshall Road. Last year, Ringling Bros. and Cole Bros. both pitched their tents at Fox St. and Abbottsford Ave.

I saw Buffalo Bill's last performance in Philadelphia at 11th & Erie, when he was a featured performer with the 101 Ranch Real Wild West. That was in May or June 1916, the show had a big military preparedness spectacle. It struck me somehow, as I saw the white-haired old scout and showman bow out at the end of the show on his white horse, that I was looking on him for the last time. And so it proved, for he died the next year.

After having seen it many times, I attended, with my wife, the last Philadelphia performance of Miller Bros. 101 Ranch Real Wild West. Colonel Zack Miller, I believe, was then the only one of the brothers still living. I remember how he looked in his cowboy togs, riding up to the grandstand in the opening salute, with Indians and cowboys ranked behind him, just as Buffalo Bill used to do. One display I recall particularly was an Indian attack on a prairie-schooner, drawn by oxen, and the burning of the wagon-cover. There's nothing like it in these days!

One show I failed to see for some reason, though I recall the exciting posters stuck up around town, was Pawnee Bill's Historic Wild West, America's National Entertainment, when Pawnee Bill was going it alone in show business, and May Lillie, his wife, was featured as "The World's Only Girl Horse Back Shot." He also had with him Princess Standing Holly, Sitting Bull's daughter. Sitting Bull himself had been with the Buffalo Bill show in the 80's. The Pawnee Bill show had, as one of its features, "A Lifelike Reproduction of the Atrocious Mountain Meadows Massacre," just as the Buffalo Bill show starred in its program "The Battle of the Little Big Horn, Showing with Historical Accuracy the Scene of Custer's Last Charge." Later, this was replaced by a reproduction on a grand scale of "The Battle of Summit Springs," at which Cody killed the celebrated Chief Tall Bull.

I remember two wonderful posters depicting this Summit Springs Indian fight in 1869. One showed Tall Bull, with war bonnet and bullhide shield, pitching off his rearing white horse, rifle spinning from his hand, in the foreground, as Cody, a smaller figure in the background, draws bead on the chief from a gully. The other poster was the Indian village at Summit Springs, with the cavalry charging in, Buffalo Bill at their head. A squaw is tomahawking a white woman captive, the warriors are recoiling, scattering, yet fighting back as the troopers thunder past the lodges.

Here is what the New York Sun printed, in part, about Buffalo Bill's Wild West in Madison Square Garden in 1909, describing the Battle of Summit Springs reproduction, and reprinted in an issue of Street & Smith's Buffalo Bill Stories, in the back pages reserved for news items or short stories:

"Last night they fought the battle of Summit Springs again, the battle

in which Tall Bull was killed by Buffalo Bill, who at the time was chief of General Carr's scouts and guides. It was a picturesque setting they had made last night for that mock battle of Summit Springs. The east end of the Garden was hung with a great canvas painted to represent a rocky ravine. There was a mountain trail leading down to the plain. Down this trail a roadway had been built by the Garden carpenters, and down it a band of Indians trooped, the braves, in their war paint, leading on their ponies.

"A whole Indian village on the march, it proved to be, a hundred or more, warriors, squaws, and their chubby little papooses; also two white girls who had been captured somewhere back along the trail from settlers. They camped on the plain, the Indians did, and soon had pitched their tepees and were fast asleep.

"Buffalo Bill and his fellow scouts appeared at the top of one of the mountains, inspected the camp, and disappeared. The sun slowly arose over the camp. There was a bugle blast. In an instant the Indian camp was a scene of commotion. Then the shooting began, for a troop of cavalry dashed out upon the plain with Buffalo Bill at the head.

"Sooner than it takes to tell the most of the Indians were dead, of course, and their ponies had been captured, the two white girls liberated, and the fighting at an end. Then came the killing of Tall Bull, very dramatic, and another scalp to hang at the belt of Buffalo Bill."

I saw this same edition of the Buffalo Bill show when it came to Philadelphia. Of course, it was enacted in an arena here. As an example of the accuracy to detail, the blue-clad cavalymen wore forage caps, just as did soldiers fresh from Civil War fighting, transferred to the frontier and Indian wars, until, especially in the Southwest, it was found that a wide-brimmed hat was needed by troopers because of the punishing sun on the plains.

Another big and thrilling spectacle of this show was what the posters advertised as "The Great Train Hold-up and Bandit Hunters of the Union Pacific." Railroad tracks were laid from one end of the arena to the other, then a real, old-time, flare-stacked locomotive, with cars attached, rumbled and steamed its way along the rails, its bell ringing. Masked horsemen galloped out and stopped the train, there was a lot of gunplay, then the express box was heaved out of the express car. I can almost hear the bang of the dynamite yet, as it blew open the box, the yells and shots of Buffalo Bill and his bandit hunters as they came surging up to jump the train robbers. There was a lady bandit in chaps, I recollect, possibly representing Belle Starr.

Naturally, the "Bill shows," as those owned by Col. Cody and Major Lillie were sometimes referred to, had their imitators. One of many, Tiger Bill's Wild West had as its big feature, according to a poster I remember, a last ditch fight between a horde of Indians and frontiersmen at some border settlement, with one house in flames, one still standing with guns spurting from every window. All the signs of an Indian massacre.

These special features or spectacles were not confined to Wild West shows, but had their counterpart in the circus. One was "The Wizard Prince of Arabia," a super-spectacle of the old Barnum & Bailey show, another "Persia," staged by Hagenbeck-Wallace, still another, "The Serenade of Spain," put on by the Cole Bros.—Clyde Beatty Circus in the 30's, and each year, right up to the present, the circus can be counted on for one or more of these glittering, eye-filling pageants. John Ringling North, now head of the Ringling Bros. and Barnum & Bailey Circus has produced some breath-taking spectacles. In the 1949 edition of the Greatest Show on Earth, "San Francisco '49," with theme song to match, was one of the best. Cole Bros. (1950) had an especially fine show, too, featuring Hopalong Cassidy (Bill Boyd) and also many of the acts that once got top billing with Ringling Bros.—Captain Terrell Jacobs, with a cageful of trained lions, the marvelous Wallenda Troupe, high wire artists, Con Colleano, stellar performer on the tight wire, the Zac-

chinis, who are shot from a cannon's mouth into a net, and the famous equestrian family, the Hannefords. Both Ringling Bros. and Cole Bros. now feature aerial ballets, something they didn't have in the old days, according to my memory book.

Circus equestrians seem to run to large family groups: the Reiffenachs (long with Ringling Bros.), the Cristianis, the Loyal-Repenskys, but there have also been many single star equestriennes, like May Wirth and Dorothy Herbert. Fine horses being one of the chief features of any circus, it was once the usual thing to close the show with a Roman chariot race around the hippodrome track—plenty exciting, too—but in these latter days, it has been replaced by another kind of display, usually a pageant involving the elephants.

There have been many celebrated wild animal trainers. Among them, Jack Bonavita, whom old-timers will remember and who put eighteen lions and tigers through their paces in his act, Mabel Stark, a lady trainer whose specialty was tigers, Alfred Court, and Clyde Beatty, who probably appeared in the steel cage with a greater number of jungle actors, lions and tigers, than anyone else. These are but a few of the outstanding wild animal trainers. It's the kind of art without which, to my mind, no circus performance is really complete.

From the one-ring circus, with the ringmaster (now called arena director) and the clown swapping jokes, the circus has come a long way. A Ringling Bros. and Barnum & Bailey poster of not long ago, advertises: "The Most Colossal Exhibition of Mammoth Entertainment of Any Age or Country! 1600 People — 800 Arenic Stars — 150 Clowns — 1009 Menagerie Animals — 50 Elephants — 700 Horses — 7 Rings and Stages — Huge Hippodrome Course — Wilderness of Aerial Contrivances — World's Largest Tent — Greatest Spread of Canvas Ever Erected." Well, it's March, and soon Ringling Bros. and Barnum & Bailey will be opening their 1951 season in Madison Square Garden, N. Y. and Cole Bros. will do likewise in the Chicago Stadium. Then off on the long swing around the country under canvas (although I believe Ringling Bros. stage their show indoors in Boston, too). Anyway, it's a pleasant thought, to an old-timer, that some things are changeless, or nearly so. Which brings me to the various old nickel libraries that had a circus background. More of them, perhaps, than many of us realize.

Beadle had them, to begin with. In "Beadle's Half Dime Library" were: No. 36, The Boy Clown, or, The Arena Queen, by F. S. Finn, No. 640, Bareback Beth, the Centaur of the Circle, by J. C. Cowdrick and No. 952, the Circus Detective, by Harold Payne. "Beadle's Dime Library" No. 629 was Daredeath Dick, the King of the Cowboys, or, In the Wild West With Buffalo Bill. "By Colonel Prentiss Ingraham," it says, yet the style of writing is so different from Ingraham's it may have been written by Major John Burke, Cody's press agent. Since it is a story dealing in most part with Buffalo Bill's Wild West show, the subject was one quite familiar to Burke. It was reprinted in Street & Smith's "Far West Library" No. 41, When Fate Plays Pranks, or, Buffalo Bill's Strange Journey, and as No. 52, "Buffalo Bill Border Stories," and No. 65, "Great Western Library," under the title, Buffalo Bill's Buckskin Braves.

Stories of the circus appeared more or less regularly in Tousey's "Pluck and Luck," Berton Bertrew authoring most of them:

- 8—Young Grizzly Adams, the Wild Beast Tamer. A True Story of Circus Life. By Hal Standish.
- 102—Toney, the Boy Clown; or, Across the Continent With a Circus. By Berton Bertrew.
- 298—Billy Button, the Young Clown and Bareback Rider. By Berton Bertrew.
- 311—Across the Continent With a Circus; or, The Twin Riders of the Ring. By Berton Bertrew.
- 330—Trapeze Tom, the Boy Acrobat; or, Daring Work in the Air. By Berton Bertrew.
- 343—Dashing Hal, the Hero of the Ring. A Story of the Circus. By Berton Bertrew.

- 413—Barnum's Young Sandow; or, The Strongest Boy in the World. By Berton Bertrew.
 444—The Boy Fire King; or, Barnum's Brightest Star. By Berton Bertrew.
 474—A Sawdust Prince; or, The Boy Bareback Rider. By Berton Bertrew.
 518—Nino, the Wonder of the Air. A Story of Circus Life. By Berton Bertrew.
 631—Cal, the Canvas Boy; or, Two Years with a Circus. By Berton Bertrew.
 691—Toney, the Boy Clown; or, Across the Continent With a Circus. By Berton Bertrew. Reprint of No. 102.
 731—Al, the Boy Acrobat; or, Flip-flopping Into Fame and Fortune. By Allyn Draper.
 797—Archie, the Acrobat; or, The Boy Star of the Circus. By Berton Bertrew.
 829—Tom, the Tumbler; or, Knocking About With a Wild West Show. By Richard R. Montgomery.

Some, perhaps all of the above, were first printed in "Happy Days."

There were at least five circus stories, maybe more, in Fame and Fortune:

- 29—A Sure Winner; or, The Boy Who Went Out With a Circus.
 143—Out With His Own Circus; or, The Success of a Young Barnum.
 259—A Young Barnum; or, Striking It Rich in the Show Business.
 297—Under the "Big Top"; or, From Acrobat to Manager.
 353—A Born Showman; or, The Boy Who Ran a Circus.

There was one in "All Around Weekly," No. 25, Frank Melville, the Wonder of the Circus Ring; and a Wild West show tale in "Three Chums Weekly" No. 52, Three Chums With Buffalo Bill's Wild West; or, One Good Turn Deserves Another. "Wild West Weekly" had three, No. 105, Young Wild West's Cowboy Circus; or, Fun at the Mining Camps, No. 633, Young Wild West's Wild West Show; or, Caught in the European War and No. 634, Young Wild West and the Kaiser; or, The Big Show in Berlin.

"Secret Service" had six stories with a circus background:

- 27—Zig Zag, the Clown; or, The Bradys' Great Circus Trail.
 80—The Bradys and the Runaway Boys; or, Shadowing the Circus Sharps.
 131—The Bradys With a Circus; or, On the Road With the Wild Beast Tamers.
 629—The Bradys on a Raid; or, Rounding Up the Circus Fakirs.
 694—The Bradys and the Circus Boy; or, The Fatal Finger Prints.
 726—The Bradys and the Tiger Tamer; or, The Claw in the Green Box.

"Work and Win" came through with quite a bunch—Fred Fearnot was a real circus fan:

- 67—Fred Fearnot's Wild West Show; or, The Biggest Thing on Earth.
 109—Fred Fearnot and the Clown; or, Saving the Old Man's Place.
 139—Fred Fearnot's Circus; or, High Old Time at New Era.
 164—Fred Fearnot's "New Wild West"; or, Astonishing the Old East.
 295—Fred Fearnot's Society Circus; or, The Fun That Built a Schoolhouse.
 328—Fred Fearnot and the Boy Acrobat; or, Out With His Own Circus.
 364—Fred Fearnot and the Wild Beast Tamer; or, A Week With a Circus.
 383—Fred Fearnot and the Snake-Charmer; or, Out With the Circus Fakirs.
 480—Fred Fearnot and the Boy Circus Star; or, On the Road With a Big Show.
 544—Fred Fearnot as Ring Master; or, Training a Boy Acrobat.
 602—Fred Fearnot's New Circus; or, Under the Canvas.

The well-drawn, colorful covers of the Tousey weeklies were admirably suited to depicting scenes of circus life. They were outstanding. Tousey also published many circus stories in his black-and-white publications as follows:

"Wide Awake Library" No. 1003, Little Quick Shot; or, Buffalo Bill's Wild West in Europe, by Paul Braddon. "Little Quick Shot" probably was Annie Oakley.

"Happy Days" had a long list of circus stories, of which all may not be included in the following:

- 300—Tom, the Tumbler; or, Knocking About With a Wild West Show. By P. T. Raymond.
 317—Flip Flop; or, The Tricks and Tumbles of a Boy Clown. By Tom Teaser. (Comic)
 380—Archie, the Acrobat; or, The Boy Star of the Circus. By Cornelius Shea.

- 421—Teddy, the Tumbler; or, Traveling With a Circus. By P. T. Raymond.
 446—Sawdust Dave; or, The Boy Who Joined a Circus. By Cornelius Shea.
 461—Sam, the Supe; or, On the Road With a Show. By Tom Teaser (Comic).
 511—Acrobatic Tom, the Boy Star of the Circus; or, Out With the Big Show. By P. T. Raymond.
 603—Zig Zag, the Boy Wonder; or, Out With a Circus. By Robert Maynard.
 664—Samson, Jr., the Wild Beast Trainer; or, Daring Work in the Ring. By Robert Maynard.
 686—Tanbark and Spangles; or, The Boy Who Ran a Circus. By Robert Maynard.
 717—Under the Canvas; or, The Life of a Circus Boy. By Robert Maynard.
 768—Jack, the Acrobat; or, The Young Stars of the Circus. By Robert Maynard.
 812—Homeless Hal; or, The Boy Acrobat of the Circus. By Robert Maynard.
 865—Roughing It in the Rockies; or, The Boys of the Stranded Circus. By Cornelius Shea.
 875—King of the Ring; or, Out With a Big Circus. By P. T. Raymond.
 920—Somersault Steve, the Prince of the Ring; or, Making Good With a Circus. By Cornelius Shea.
 1033—Boss of the Big Top; or, The Boy Who Ran a Circus.
 1053—Teddy, the Tumbler; or, Traveling With a Circus. By R. T. Emmet. Reprint of #421, though different author given.
 1070—Acrobat Tom, the Boy Star of the Circus. Reprint of #511.
 1129—Zig Zag, the Boy Wonder; or, Out With a Circus. Reprint of #603.
 1258—Tumbling Tim; or, Traveling With a Circus. By Peter Pad (Comic).
 1275—Tanbark and Spangles; or, The Boy Who Ran a Circus. By Robert Maynard. Reprint of #686.
 1331—Homeless Hal; or, The Boy Acrobat of the Circus. By Robert Maynard. Reprint of #812.
 1383—King of the Ring; or, Out With a Big Circus. By P. T. Raymond. Reprint of #875.
 1391—Roughing It in the Rockies; or, The Boys of the Stranded Circus. By Cornelius Shea. Reprint of #865.

Street & Smith made a notable contribution to circusiana in their five-cent libraries, as follows:

Rough Rider Weekly

- 61—The Young Rough Rider's Aerial Voyage; or, The Stranded Circus.
 77—Ted Strong's Wild West Show; or, The Making of an Indian Chief.
 106—King of the Wild West Underground; or, Stella to the Rescue.

Diamond Dick, Jr., Weekly.

Apparently there were no circus stories in connection with the Diamond Dicks in Nugget Library or Diamond Dick Library, but plenty in the Weekly. George C. Jenks, once a circus press agent, wrote at least three of them, Nos. 446, 532, 565.

- 32—Diamond Dick, Jr.'s Big Contract; or, How Handsome Harry Beat the Circus.
 78—Diamond Dick, Jr.'s Circus; or, All In at the Lulu Dance.
 180—Diamond Dick, Jr.'s Chariot Race; or, Lively Times in the Main Tent.
 181—Diamond Dick, Jr.'s Side-Show; or, An Elephant Lost, Strayed or Stolen.
 182—Diamond Dick, Jr.'s Top-Liner; or, Two-Spot's Two-Ring Performance.
 242—Diamond Dick's Split Trick; or, The Dashing Duo and the Circus Crooks.
 291—Diamond Dick's Mid-air Fight; or, At Odds With the Circus Crooks.
 317—Diamond Dick, Jr.'s Big Contract; or, How Handsome Harry Beat the Circus. Reprint of #32.
 345—Diamond Dick at the Circus; or, An Old Friend in a New Game.
 353—Diamond Dick's Wild West; or, A Fair Field and No Favor.
 354—Diamond Dick's Double-Bill; or, A Hot Turn Between Acts.
 355—Diamond Dick's Farewell Performance, or A Warm Go for the Gate Money.
 408—Diamond Dick, Jr. and the Showmen; or, Handsome Harry's Circus.
 411—Diamond Dick, Jr. and the Circus Sharps; or, Crooked Work at Flushville.
 446—Handsome Harry in the Big Ring; or, Hey, Rube, in Arizona.
 532—Diamond Dick's Black Sign; or, A Strange Battle With a Dead Man.
 565—Diamond Dick in a Brace Game; or, Fighting Against Odds in a Circus.

653—Diamond Dick's Circus "Stunt"; or, In the Path of a Rogue.

Tip Top Weekly

587—Dick Merriwell, Lion-Tamer; or, Ate, Queen of the Air.

Buffalo Bill Stories

328—Buffalo Bill's Flying Wonder; or, Zamba, the King of Fire.

Might and Main Library

7—Bound to Succeed; or, The Boy Who Owned a Circus.

Brave and Bold

68—The Young Acrobat; or, The Great North American Circus. By Horatio Alger, Jr. (This was also printed, of course, in various clothbound editions, and Alger wrote still another book with circus background, "The Young Circus Rider.")

111—A Bandit of Costa Rica; or, The Story of a Stranded Circus. By Cornelius Shea.

132—Nimble Nick, the Circus Prince; or, The Fortunes of a Bareback Rider. By Albert W. Aiken.

141—The Boy Athlete; or, Out With a Show in Colorado. By Lt. A. K. Sims.

219—Afloat With a Circus; or, The Diamond-seekers of Natal. By Henry L. Black.

296—Ahead of the Show; or, Adventures of a Young Advance Agent. By Fred Thorpe.

341—Bob, the Acrobat; or, Hustle and Win Out. By Harrie Irving Hancock.

347—A Young Snake-charmer; or The Fortunes of Dick Erway. By Fred Thorpe

Do and Dare. By Stanley Norris.

11—Phil Rushington's Great Show; or, Another Whirl of Fortune's Wheel.

12—Phil Rushington's Star Rider; or, Rivals of the Ring.

13—Phil Rushington's Home Trip; or, Two Kinds of a Circus.

14—Phil Rushington's Loss; or, A Lion Hunt in the City.

15—Phil Rushington's Rivals; or, Three Shows in One Town.

16—Phil Rushington's Clown; or, The Secret of the Star Rider.

17—Phil Rushington's Temptation; or, An Act Not Down on the Bills.

18—Phil Rushington's Race; or, The Pursuit of the Rival Circus.

19—Phil Rushington's Prize; or, The Show for Tent Number Two.

20—Phil Rushington's Search; or, The Unknown Rider of the Ring.

21—Phil Rushington's Enemies; or, Saving His Reputation.

22—Phil Rushington's Smash-up; or, a New Recruit for the Sawdust Ring.

23—Phil Rushington's Foes; or, The Man Who Nearly Stole a Circus.

24—Phil Rushington's Tackle; or, Cleaning Out the Swindlers.

25—Phil Rushington's Specialty; or, "Bear and For-bear" in the Main Tent.

26—Phil Rushington's Stampede; or, A Serious Hitch in the Parade.

27—Phil Rushington's Dash; or, The Last Act in the Hippodrome.

28—Phil Rushington's Hoodoo; or, Something Wrong With the Show.

29—Phil Rushington's Girl Wonder; or, The Rope-Walker's Peril.

Note:—Two titles were given for #23, the other being: Phil Rushington's Trust; or, The Child Trapeze Wonder. Sixteen of these circus stories in "Do and Dare" were reprinted, 4 to the volume, in New Medal Library, and issued by David McKay in a cloth-bound edition under the titles:

Phil, the Showman.

The Young Showman's Pluck.

The Young Showman's Rivals.

The Young Showman's Triumph.

Nick Carter Library

104—Nick Carter and the Circus Crooks; or, The Greatest Show on Earth.

New Nick Carter Weekly

120—Fighting the Circus Crooks; or, Ten Thousand Dollars Short.

634—The Tiger-tamer; or, Nick Carter's Boldest Strategy.

635—A Strange Bargain; or, Nick Carter's Dead-shot Circus Case.

636—The Haunted Circus; or, Nick Carter Lays a Ghost.

Log Cabin Library

126—Jesse James in Disguise; or, The Missouri Outlaw as a Showman. Reprinted in Jesse James Stories #20.

275—A Game of Bluff; or, The Dalton Gang in a Wild West Show.

I wish to acknowledge the kind help of Ralph Cummings in gathering the titles for the article. We will never see their like again, these circus and

Wild West show stories in the old novels. Nor will the Wild West show, as we old-timers used to know it, probably ever return. But the recent smash-hit musical production, "Annie Get Your Gun," both on the stage and the screen, wonderfully re-creates the atmosphere of Buffalo Bill's Wild West in the days when Annie Oakley and Bill Cody were the big stars, also starring Pawnee Bill and Sitting Bull. The circus is still with us, I hope it always will be. Mr. Cecil B. DeMille, the master producer and director, is now at work on a screen production, "The Greatest Show on Earth," and we may be sure that it will be the biggest and best picture of the Big Top ever made.

FLASH! Jesse James, Jr., son of noted bandit, dead, age 75. Kansas City Lawyer died March 27th at Los Angeles, Calif.

Aeronautical Dime Novels, Balloons, Rockets, Planes, etc., wanted by Colonel Richard Gimbel, Hqs. Tenth Air Force, Selfridge AF Base, Michigan.

Ernest Freeman has an original Swiss music box that plays 8 different songs—has solid brass box incased in wooden frame (small piece of wooden frame broken off—the box itself in good running order. CHEAP. Price \$80.00 delivered, 127 Fairfield St., Worcester, Mass.

J. J. Myler has a set of New Tip Top Weekly in nice condition, for sale, who's interested? 333 Pelham Rd., Rochester 10, N. Y.

FOR SALE

Secret Service, Tip Tops, Diamond Dick, Buffalo Bill, Beadles, Bowery Boy, Brave and Bold, Pluck & Luck, Wild West Wkly., etc.

R. E. Morris

801 East Michigan, Orlando, Fla.

Have nice block of four 13¢ Special Delivery stamps, with plate no. and many others with plate nos. to trade for old coins. Come on fellers, let's swap!

Robert Lake

9 Gardiner St., Worcester 3, Mass.

Andy Haines Jr., has a lot of magazines and papers, and novels to trade for stamps. 35 Krakow St., Garfield, N. J.

"SIDE NOTES"

An occasional paper about old books, old printing types, penny dreadfuls, Toy Theatres.

J. A. Birkbeck

51 Marchmont Rd., Edinburgh 9
Scotland

FOR SALE

Echoes from the Cabinet comprising the Declaration of Independence, slave bills and what not, with map. Boston, Mass. 1857. Good ----- .35
 Gascoyne, the Sandal-Wood Trader, by R. M. Ballantine, no date, nice -- .75
 The Cliff Climber, by Capt. Mayne Reid, no date, nice ----- .65
 The Poetry of Flowers, by Frances S. Osgood. 1841. 13 pages of various kinds of flowers in color, rare, cover cracked, otherwise very good copy \$2
 Helen's Babies, by John Habberton, Illust. 1899. Nice ----- .50
 Cap'n Eri, Cy Whittakers Place, Mary 'Gusta, Mr. Pratts Patients, Rugged Water, all by Joseph C. Lincoln, and in good condition, 60¢ each, or all 2.75
 The New York Times Book Review, Jan. 7 to June 30, 1940, nicely bound in red cloth. 20 issues, price ----- 2.00
 New York Observer. Jan. 7th to Dec. 30th, 1826. Bd., outside covers gone, good. Newspaper size, price ----- 5.00
 A Yankee's Adventures in So. America, 1897, by Charles Simpson, Illst. Gd .60
 The Rosary, The Upas Tree, The Broken Halo, Mistress of Shenstone, Wall of Partition, Returned Emty, Through the Postern Gate, by Florence Barclay, all good, price 65¢ each or all for ----- 4.00
 British Circus Life, by L. E. Smith and John Linde, 1948, nice ----- 3.00
 Has lots of circus pictures in colors as well as one color.

Ralph F. Cummings

Fisherville, Mass.